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A PROFESSIONAL REGISTER AND MUSICAL MAGAZINE FOR EVERYBODY.

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NOVEMBER, 1899.

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ODD CROTCHETS.

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THE FIRST WEEKLY CHORAL PRACTICE will take place on TUESDAY EVENING, SEPTEMBER 19th, at Eight o'clock, and will be continued every Tuesday Evening throughout the Session.

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WORCESTER CATHEDRAL.—THE CHOIR.



A PROFESSIONAL REGISTER AND MUSICAL
MAGAZINE FOR EVERYBODY.

VOL. VII. NOVEMBER, 1899. No. 74.

All Local Notes, Advertisements, &c., to be sent to
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THE AUTUMN MUSICAL SEASON.

TRIENNIAL Musical Festivals have taken place during the past two months, and, financially, they have been successful. The Sheffield Festival opened the 11th and closed the 13th ult. Novelties were not introduced. The Chorus singing of the Yorkshire vocalists was of great excellence, and proved that proper time had been given to prepare the programme, which included: "The Messiah," "King Olaf," "Samson and Delilah," "The Golden Legend," "King Saul" (C. H. Parry), and "The Hymn of Praise," with miscellaneous selections.

The Norwich Festival, from the 3rd to the 6th ult., was less successful from a choral point. The programme included Berlioz's "Faust," Dvorak's five Biblical songs, Verdi's "Stabat Mater" and "Te Deum," performed first at the Gloucester Festival last year, "The Hymn of Praise," "Samson and Delilah," Saint-Saënes, "Lux Christe," Elgar, "Song of Darkness," C. H. Parry, "Ode to the Passions," F. H. Cowen, "The Passion of Christ," Perosi, "The Messiah," Coleridge-Taylor's "Hiawatha's Wedding Feast," with orchestral words by Tchaikowsky, Schubert, Wagner, Edward German and others. There were too many concerts to receive the necessary rehearsals. In fact, the full rehearsals with band, chorus and principals were dealt with on the Monday. Our Provincial Festivals give, as a rule, too many performances. Worcester suffered greatly from this cause, and it is very evident that better results would be obtained by having fewer concerts and more rehearsals.

The Crystal Palace Concerts will be carried on as usual on Saturday afternoons. The programmes will be of a miscellaneous character.

In the Provinces there is a great activity, the numerous Choral and Orchestral Societies having issued interesting programmes. The Manchester Hallé Concerts will be conducted by Dr. Richter and Professor Villiers Stanford. The Liverpool Philharmonic Concerts will be conducted by Mr. F. H. Cowen. We are pleased to hear that Mr. Cowen has been unanimously elected Conductor of the London Philharmonic Society, a position he occupied some years ago. Birmingham shows a good list of concerts, but Dr. Winn's Orchestral Concerts will not be continued this season.

Gloucester, Worcester, Hereford, Bournemouth, Bath, Bradford, Cheltenham, Bristol, Oxford, Cambridge, Belfast, Glasgow, Plymouth, Derby, and other musical centres will have Choral and Orchestral Concerts on a large and complete scale. The outlook is very promising for music generally, and there is a decided advance in the arrangements to meet musical requirements. Much remains to be done for placing music on the safe foundation it occupies in some of the European countries at the present time. We live in hope of a better state of things in the near future.



M.

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Michaelmas Term began Monday, 25th September.

Syllabus for the 1899-1900 L.R.A.M. Examination is now ready, and may be had on application.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAULT, Secretary.

Monthly Calendar.

NOVEMBER.

November is formed of three words, *Novem ab contre*, because it is the *ninth* month from Winter, according to the Calendar of Romulus, though the *eleventh* according to the common reckoning. The Anglo-Saxons termed it *Wint-monat*—namely, wind month.

1st.—All Saints' Day, also called All-hallow.

1st.—Barnes, Frederick Edwin, born 1856, died at Montreal 1880. A promising composer. He was organist of Montreal Cathedral. He was the son of Mr. Edwin Barnes, organist of Trinity Church, Bishop's Road, Paddington.

1st.—Bellini, V., born at Catania.

2nd.—Jenny Lind died 1887, at Malvern.

4th.—Mendelssohn died 1847.

5th.—Gunpowder Plot.

6th.—Tschaikowsky, Peter J., died 1893, at St. Petersburg.

6th.—Paderewski, Ignaz Jan, born 1859, at Padolia.

8th.—Milton, John, died 1674. A great poet and author.

9th.—Prince of Wales born 1841.

9th.—Lord Mayor's Day.

10th.—Luther, Martin, born 1483, at Eisleben, Saxony.

13th.—Rossini, G. A., died 1868, at Ruelle.

14th.—Madame Albani and her concert party at Cheltenham Festival Society's Concert, the opening of the 30th season.

14th.—Hummel, Johann N., born 1778, at Presburg.

15th.—Glück, C. W. R., died 1787.

16th.—Last day of entry for the Trinity College, London, Local Examinations in Musical Knowledge.

18th.—Bishop, Sir Henry R., Mus.Doc., born 1786, at London.

19th.—Schubert, Franz Peter, died 1828, at Vienna.

21st.—Purcell, Henry, died 1695.

21st.—Empress Frederick of Germany (Princess Royal) born 1840.

22nd.—St. Cecilia, Virgin and Martyr, Patron Saint of Music.

23rd.—Tallis, Thomas, died 1585, at Greenwich.

25th.—Grisi, Giulia, died 1869. A celebrated operatic singer.

27th.—Benedict, Sir Julius, born 1804, at Stuttgart.

28th.—*The Times* first printed by machinery 1814.

30th.—Rubenstein, Anton, born 1830, at Wechwotynecz, Bessarabia.

30th.—St. Andrew's Day. (The Patron Saint of Scotland.)

Jenny Lind was born October 6th, 1820; by a slip *died* was printed in last month's Calendar.

Editorial.

With this number of *The Minim* is given, as a Supplement, a Portrait of the late Sir William Sterndale Bennett. This picture (one of the last taken of the esteemed Professor) will, we hope, be very acceptable to the Staff and Students of the Royal Academy of Music, and to all the admirers of one of England's greatest musicians of this century.

—:O:—

Subscriptions for the current year (1899-1900) were due October 1st, and may be paid to the Editors or newsagents of the numerous editions of *The Minim*.

Worcester Cathedral.

THE ORGAN.

This illustration gives the two fronts of the Hope-Jones Electric Organ, erected three years ago. There is another front, in the South transept, which formed part of the Organ presented by the late Lord Dudley. We gave a full specification of the Hope-Jones Organ in the June *Minim*, 1896. The picture is by the Grosvenor Engraving Co., Cheltenham.

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—:O:—

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—:O:—

Industry pays debts, but Despair increases them.

—:O:—

By work you get money; by sensible conversation you gain knowledge.

—:O:—

Play finds a man a fool and leaves him a knave.

—:O:—

The road to success and happiness lies often over the small stepping-stones.

—:O:—

There is no art that is too difficult for Industry to attain to.

—:O:—

Learn all you can. Remember that it is education, and not money, which in the best sense of the old phrase "maketh the man." —F.

—:O:—

God did not intend the world to be a sporting field for man, but a workshop.

—:O:—

A person that would stoop to anything mean or vulgar is not an artist, however clever he may be.

—F. C. B.

Sir William Sterndale Bennett, Mus.Doc., M.A., D.C.L.

With this number of *The Minim* is given, as a Supplement, a portrait of Sir William Sterndale Bennett, late Principal of the Royal Academy of Music, one of the last taken of this celebrated English Musician. Sir William was born at Sheffield, April 13th, 1816, and died after a short illness on February 1st, 1875. A large crowd of distinguished persons attended at Westminster Abbey on February 6th to pay their last tribute of respect at his funeral. Sir William came of a musical family, his grandfather, John Bennett, having been a lay clerk at Kings, St. John's and Trinity Colleges, Cambridge, and his father was an organist at Sheffield, and a composer of merit. At the age of eight, little William entered the choir of King's College. Two years later he was placed as a student at the Royal Academy of Music. There he received instruction from Mr. Lucas and Dr. William Crotch in composition, and Mr. W. H. Holmes in pianoforte playing, later on from Cipriani Potter, the Principal of the Academy. Sir William was elected Principal of the Royal Academy of Music in 1866. He was elected Professor at the University of Cambridge in 1856, and after his election the degree of Doctor of Music was conferred upon him. He was a composer of many great works. In 1858 "The May Queen" was produced at the Leeds Musical Festival. "The Woman of Samaria" was produced at the Birmingham Musical Festival in 1867. These compositions are still popular works with Choral Societies, and are frequently performed. The instrumental works of this eminent musician are very numerous. A Sonata for pianoforte "The Maid of Orleans," Op. 46, was one of his latest and most beautiful compositions. It was played by Von Bulow at his recitals and was well received on all occasions. Sir William was a man of the most kindly nature and was very unassuming in manner; he was much beloved by the Students at the Royal Academy of Music, and equally so by the professors and others with whom he was associated. The writer of these lines retains a pleasant recollection of his visit to Dr. S. S. Wesley, Organist of Gloucester Cathedral in the year 1866. His kind and sympathetic words to the young musician were most encouraging, and showed his kind thought and interest for others outside the institution of which he was at that time the Principal.

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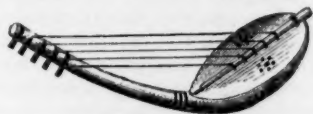


Fig. 1.—

An Egyptian Stringed Instrument, of the Lute kind.

It is an absurdity to consider harmony as the invention of man. Nature seems to have furnished human industry with the first principles of every science; for what is geometry but the study and imitation of those proportions by which the world is governed? Astronomy, but reflecting upon, and calculating the motion, distances, and magnitude of those visible, but wonderful objects, which nature has placed in our view? Theology, but contemplating the works of the Creator, adoring Him in His attributes, and meditating on the revelations of His will? Medicine, but the discovery and use of what inferior beings instinctively find in every wood and field, through which they range, when the animal economy is disordered by accident or intemperance? Assisted, however, by the principles of natural harmony, we cannot suppose that the art and practice of music was invented by any one man; for music must, equally with every other science, have had its infancy, childhood, and youth, previous to the attainment of maturity.

Among the ancient Greeks, says Pausanias, rude and shapeless stones held the place of statues, and received divine honours. The first house was doubtless a cavern or a hollow tree, and the first picture a shadow; and even temples were originally so small, that the gods could hardly stand upright in them. Yet has it been thought necessary in histories of architecture and painting, to celebrate the inventors of those arts. Thus, in music, the voices of animals, the whistling of the winds, the fall of waters, the concussions of bodies of various kinds, and, especially, the melody of birds, as they all contain the essential rudiments of harmony, may easily be supposed to have furnished the minds of intelligent creatures with such ideas of sound as time, and the accumulated observations of succeeding ages, could not fail to improve into a system.

There can be no doubt that vocal preceded instrumental music; and it has generally been agreed, that the idea of the first flute, or Pandean pipe, was suggested by the whistling of a reed.

Through all the woods they heard the charming noise
Of chirping birds, and tried to frame their voice
And imitate. Thus birds instructed man,
And taught them songs before their art began;
And whilst soft evening gales blew o'er the plains,
And shook the sounding reeds they taught the swains;
And thus the pipe was fram'd, and tuneful reed.

In tracing the probable antiquity of music, we necessarily revert to the annals of Egypt. From the testimony of the most ancient and respectable historians it appears, that even art and science originally emanated from this fertile source of elegance and civilization.

Indeed, we have no authentic accounts of any nation upon earth, where a regular government was established, the different ranks and orders of the people settled, property ascertained, and the whole regulated by long custom, and by laws founded upon wisdom and experience, in such high antiquity as in Egypt.



Fig. 2.—Angular Shaped Egyptian Harps.

Moses, the Jewish legislator and historian, allows the Egyptians to have been a powerful and polished people, before the arrival of Joseph's family among them, consisting of only seventy persons, to purchase corn during a great famine, which raged throughout Syria. And even much earlier, Abram was compelled to visit that country on a similar occasion, where he found the state settled under a king, the second of whom mention is made in the sacred volumes, and who had ideas of justice and rectitude, and treated him with hospitality and kindness. That architecture was cultivated in Egypt much earlier than in other parts of the known world, appears from the wonderful remains of its magnificent and stupendous character still subsisting in the pyramids; and of which the antiquity was so remote, even in the days of Herodotus, the oldest historian of Greece, that he could neither discover the period of their construction, nor procure an explanation of the hieroglyphics inscribed upon them, though he travelled through that country expressly in search of historical information.

To the Egyptians has been assigned the invention of geometry, an art necessary for measuring and ascertaining the portions of land, belonging to each individual, after the annual overflowing of the Nile, by which all boundaries were obliterated. As it is allowed by all antiquity, that Pythagoras travelled into Egypt, and was indebted to the priests of that country for the chief part of his intelligence, particularly in the science of music, it is natural to suppose that the doctrine of harmonics, or geometrical mensuration of sounds, and the laws of their

proportions to each other, were the invention of these early geometricians, who had brought the science of calculation to great perfection, long before the arrival of the Samian sage.



Fig. 3.—Egyptian Priest playing on Harp.

It may not perhaps be entirely uninteresting to collect from Herodotus, and other ancient his-

torians, the description of music probably cultivated by this celebrated people, the nature of their musical instruments, and the occasions on which they were employed. From these authorities, we learn that music was considered as the gift of inspiration, and was invariably appropriated to the service, and dedicated to the honour of those fabulous deities, by whose kindness it was supposed to have been imparted to man.

The lyre, the pipe, the kettle-drum, and the sistrum, appear to have been the only musical instruments then in use; and as we can only conjecture what kind of effect these produced—most likely sounds horribly discordant to cultivated ears, accustomed to modern refinements—it may be sufficient to conclude this article by remarking, that in all probability the Egyptians had, during the most flourishing period of their empire, a music and instruments of their own, far superior to those of other countries less civilized and less refined: that after their subjection by the Persians, this music and these instruments were lost; and that under the Ptolemies, music together with the other arts, was brought back into Egypt from Greece, and encouraged at the court of Alexandria, more than at any other place in the known world, till the captivity and death of Cleopatra, which terminated both the empire and history of the Egyptians.



Fig. 4.—Performers of Funeral Music. (Copy of a Picture from a Tomb at Thebes.)

Church Music.

In connection with the London Church Congress a service was held October 11th, in Westminster Abbey, the sacred edifice being thronged almost to the doors. An address on "Church Music" was delivered by the Bishop of Richmond, who, at the outset of his discourse, stated that he laid no claim to scientific knowledge

of the musical art, but, nevertheless, had felt the power of sacred music over his own life. Of late years the rapid development of music in our churches had brought some anxiety lest the musical should dominate the spiritual. As we listen to the best kinds of sacred music we are influenced by various emotions. In the "Messiah" the solos, recitatives, and choruses thrill us through and

through, and we are soon absorbed in the wonderful drama therein described. Why was Handel so attractive? Was it not because his music and his methods were so English, honest, sympathetic, and intelligible? Handel speaks to the multitude, and they come away feeling stronger and more robust, for his music has brought them the message of God speaking in tones they understand. If our Church retains its high level in music we shall owe it to our composers. New effects are being constantly developed, and the form of musical expression is ever changing. In the ranks of the Church's army, composers might be said to stand side by side with prophet and evangelist. They use a language that the average man will understand, and they influence the worship in the church. They look upon generations yet to come who will draw inspirations from their services. A common place tune to a great hymn mars the conception of the whole. An anthem or a hymn-tune voices the thankfulness and devotion of generations. Upon the organist and choir-trainer rested great responsibility. He was the steward and dispenser of the wealth that composers had laid up. In dealing with Church music it was the organist who had to separate the wheat from the chaff in service, anthem, psalm, and hymn-tune. "How can I assist to make the worship of this church more helpful?" ought to be the query the organist most frequently addressed to himself. Really good music should not be performed indifferently, and organists might well give consideration to the varying ability of singers under their charge. Choir-trainers, too, should be more careful as to the rendering of the prayers, and explain the spirit and intention of each psalm and hymn. In many congregations there is a conspicuous lack of intelligent worship; the choir, then should lead the way. The Bishop, in the course of his address, made a sympathetic reference to the loss that Westminster Abbey had sustained in the death of its precentor, Minor Canon Troutbeck. Examples of anthems by English composers, written in the 16th, 17th, 18th, and 19th centuries—two from each century—were afterwards rendered by the Westminster Abbey Choir, Sir Frederick Bridge conducting the first three, and then going to the organ. The 16th century anthems chosen were Tallis's "If ye love Me," and William Byrd's "Bow Thine Ear"; of the 17th century, "Hosanna," by Orlando Gibbons, who became organist of Westminster in 1623, and "Praise the Lord, O my Soul," by Henry Purcell, the chief glory of English music, who was appointed organist of Westminster in 1676. Dr. Croft, organist of Westminster in 1708, was represented by his anthem bearing a similar title to Purcell's, and Dr. Maurice Greene by "God is our Hope and Strength." The 19th century anthems selected were Sir John Goss's "If we believe," and Dr. Samuel Sebastian Wesley's "The Wilderness."

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Mr. John Brinsmead.

Mr. John Brinsmead, the well-known pianoforte maker, of Wigmore-street, London, celebrated the anniversary of his 85th birthday on the 13th October last. Mr. John Brinsmead was born at Wear Gifford, a little village in North Devon, in the year 1814, that is to say the year before the Battle of Waterloo, and is still the active Senior member of the firm of John Brinsmead and Sons, for he believes that a man cannot enjoy such robust health as he has always been accustomed to possess unless he habitually takes vigorous exercises, and he adds that if his work should become a toil to him instead of a pleasure, he would need nothing beyond a few weeks' relaxation in the country or at the sea side to restore his health and strength.

Mr. Brinsmead has been loaded with honors at home and abroad, and in addition to being decorated with the Cross of the Legion of Honor, the only remaining order of nobility in France, he has been created Knight Commander of the Royal Portuguese Order of Villa Viçoga, and has been appointed by Royal Warrant Pianoforte maker to His Royal Highness The Prince of Wales, to Her Royal Highness the Princess of Wales, to His Majesty the King of Bavaria, to His Majesty The King of Portugal, and to His Majesty The King of Italy. Our hearty congratulations are offered to this veteran of the Pianoforte trade.

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"How we Hear."

By FREDERICK CHARLES BAKER.

CHAPTER I.

SOUND—A SENSATION.

If you were to ask the ordinary man in the street, "What is it that you see with?" he would undoubtedly reply at once, "My eyes." Or, again, were he asked, "What is that you hear with?" he would say, "My ears." Now the answers naturally given to these two questions, viz., that we see with our eyes, and hear with our ears, are practically correct, and would suffice for the common conversation of the day, yet, although either of them is right enough for practical purposes, neither is perfectly correct from a scientific point of view. Strictly speaking, we do not see with our eyes, or hear with our ears. Our eyes, our ears, and in fact all our seven sensory organs, are nothing more than instruments or apparatus, for conveying to our brains certain information concerning external objects, each sensory organ having its own specific work to do in connection with those external objects. Thus, for instance, while our eyes can convey to us the form and appearance of a bell, they have no power whatever to convey to us its sound or tone; and while our ears can convey to us, the sound or tone of the bell, they are, by themselves, utterly unable to give us any idea of its form or appearance. By this, we see that each sensory organ is so constructed that it can do that work for which it was intended, and that only, and it is the thorough and accurate working of all the sensory organs, each after its own manner, that enables man to live with a vast amount of pleasure, and to enjoy life in such a way that would be absolutely impossible, were he deprived of any of these senses.

I have said that the actual seeing or the actual hearing does not take place in our eyes, or in our ears, but they, as instruments or apparatus, convey that seeing or hearing somewhere beyond, viz., to a certain part of our brain. In order to show how this is done we must turn our attention for a moment to that part of the human body known as the "nervous system." Most people are aware of the fact that our bodies are full of nerves, but few are really aware of the complex and intricate way in which these nerves fulfil their function; thus, many persons would be able to tell you *when* they feel a pin pricking them, but to tell you "*How*" or "*Why*" they feel it would probably give them some considerable difficulty.

The nerves of the body may be divided into various kinds such as, the motor, the sensory, the vascular, the secretory, and the inhibitory nerves; and these again may be sub-divided, but those which will require our consideration for this subject are the "sensory nerves;"—so called, because when stimulated they give rise to sensations, either of pleasure or pain. This sensation is caused by what is known as "irritation of the nerves," that is,—a kind of motion of the living protoplasmic matter that is contained within a nerve, or rather, which really constitutes a nerve-fibre. In order that this kind of motion (or irritation as it is termed) may be in action, it is necessary for something to be the means or cause of it, and that cause or means of the irritation is called a *stimulus*, hence, a stimulus upon the optic nerve might be a ray of light, while a stimulus upon the auditory nerve might be a sound-wave.

When the nerves are irritated by a stimulus, they at once convey the irritation (after much complexity) to that part of the brain called the sensorium, whence all sensation takes its place, but as soon as the irritation is conveyed to the sensorium it is no longer irritation, but it is then known by the name of "excitement," which is, in reality *the sensation itself*. Hence we see that sensation is some internal excitement within the sensorium, and it is the differences and various ways by which this excitement is produced that distinguish one sensation from another. Thus the excitement caused by the irritation of the optic nerve produces the sensation of light, while that of the auditory nerve produces the sensation of sound. It is then, with our mind, influenced by our knowledge, our common sense, and our experience, that we are able to distinguish one sensation from another, and also to determine the nature of that sensation.

As a brief summary of the foregoing I may say then:—In order to hear a sound, it must first, in the form of a sound-wave reach our ears, and pass through the various labyrinths of that organ, till it reaches the auditory nerve, where, by

the means of the ear, it causes what is known as "irritation." The irritation is then the means of conveying the sound* yet further, viz., to the sensorium, where it produces an "excitement" which is known then as sensation, i.e., the sensation of sound, which is finally perceived by the mind.

The following diagram may be useful in showing how sound passes through the various parts of our Sense of Hearing.

<i>Ear or Sensory Organ</i>	<i>Sensory Nerve viz. Auditory Nerve.</i>
Affected by a Sound-wave. (Stimulated)	Irritation is the Result.
Stage I	Stage 2.
<i>Sensorium or Part of Brain.</i>	<i>Mind.</i>
Causes Excitement i.e. Sensation.	Perception of Sensation.
Stage 3.	Stage 4.

We now see how far the man is wrong who would say, "We hear with our ears." We do not hear a sound with our ears, but they are the means of producing a *sensation which we call—"a sound."*

When we speak then of "Sound" we mean that it is a "Sensation," and that apart from ourselves it has no existence;—that is to say—"Sound is not a property that exists by itself, but that it is the effect of something which in a certain way can produce an excitement within us, thereby causing a sensation under the name of sound." Therefore, outside ourselves there is no such thing as Sound, any more than there is such a thing as Colour.

*It must be remembered that the actual sound-wave does not really traverse the auditory nerve, but that, it is the means of causing the various complex movements which finally bring about the sensation. I have used the term "conveying the sound" as a mere expression for simplification.

(To be continued.)

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resting the other, until at page 23 the whole material is summed up in a product or climax; the peroration comes, employing some of the biggest chords known to music, and the chorus ends *Grandioso e Allargando*.

This short work, containing as it does but four numbers, would doubtless be specially useful for small Choral Societies, yet we cannot help thinking that it would find acceptance even with Societies of larger dimensions, for many of the effects—vocal and instrumental—with which it abounds may be said to almost step into the domain of Oratorio itself. Throughout the work it is impossible to escape noticing the amount of resource at command, and the difficulty of restraining it; while on the other hand all the points of effect and interest are secured by the most approved and legitimate methods. We have no doubt of its success in the hands of the Cheltenham Festival Society, and we venture to predict for it a wide field of usefulness.

—:O:—

Madrigal—*Spring, the Sweet Spring*.—For six voices; composed by W. D. V. Duncombe (The Music Publishing Association, 6d. Net.) This is a beautiful setting to words by Nash (1598). It is written from S.S.A.A.T.B. In style it is purely of the Madrigal form, and is well treated throughout. It will be acceptable to Societies capable of performing so florid and excellent a composition, and in the hands of the Bristol Madrigal Society, to whom it is dedicated, it will be a splendid addition to their choice collection.

—:O:—

Anthems—*The Lord is my Shepherd, and Remember now thy Creator*.—Composed by W. Griffith, Mus. Bac.; (Music Publishing Association; three-pence each, net.) The first mentioned commences with a pleasing soprano solo, and is followed with full choruses, and a short bass solo. It is easy and effective. The second named is a full anthem written, for the most part, in E flat. It is melodious and simple. We can recommend both for ordinary choirs.

—:O:—

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"Sanctus" and "Benedictus" movements are short, but effective. The "Agnus Dei" closes a most successful and useful church composition.

—:O:—

Communion Anthem *I am the Bread of Life*, composed by George Alex. A. West, F.R.C.O., F. Gld. O. (U.S.A.) Published in U.S.A., and may be had from *The Minim* Office, Cheltenham, England. Price fourpence. This is a beautiful setting to words not very frequently used as an anthem. It is written in E flat, and $\frac{3}{4}$ time, an unusual rhythm for an anthem. It does not lose any dignity on this account. It opens with a short tenor solo, the melody of which is afterwards treated in full choral harmony with an elaborate organ part, which has an obbligato pedal movement throughout. The rich harmonies and the brilliant organ accompaniment create a very effective balance, and on good instruments it will be a great delight to organists to play. The two closing pages to the words "Shall never thirst" are particularly striking, and end a novel and delightful composition.

—:O:—

We have been obliged to hold over many other new compositions for future reviews.—Ed. *Minim*.

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Poetry and Music.

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It is certain that a composer cannot do justice to his subject unless he understands the true rhythm of poetry and the quality of its accents; and, what is more, unless he can enter into the spirit of the sentiments which the poet expresses. Another great advantage that a master would derive from a knowledge of poetry is this—that it would enable him to communicate his ideas to the poet, that by their mutual assistance no effect might be lost, of which the union of the poetry and the music might be productive. Did composers possess a competent knowledge of this divine art, they would not fall into the vice of ringing so many changes of notes upon a single syllable, on which abuse Arteaga has the following just remark:—"Were masters to study our prosody with attention they would see that such a liberty cannot be taken with our language without greatly injuring it; that this method of dividing, splitting, and multiplying the sound upon a single syllable is contrary to reason, and, instead of adding to the expression of the music, detracts considerably from it. One of the things to be admired in ancient music is the exactitude with which the value of every syllable was determined; nor would it ever have been otherwise had not the poetry been separated and estranged from the music." Another of the prevailing vices that spring from this defective knowledge of poetry is the common custom of terminating all airs, even the most pathetic, with an *allegro*. When we hear a prisoner at the point of death, after a most pathetic recitative and *cantabile* passage, terminating the scene of horror by a lively polacca, who but feels it as an outrage to common sense? No scruple is made of applying music of a gay and pleasing character to subjects of a severe and gloomy kind, and *vice versa*. We frequently hear the same musical phrases and subjects in the mouths of two different characters, who are speaking quite opposite sentiments, and are not supposed to be aware of each other's being on the stage at the same moment, with a thousand other defects, which it would be too long to particularize in this place. The composer of our day will reply that he does this only for the sake of theatrical effect. But is music, then, to serve for no other purpose than to tickle the ear, instead of moving the heart—and in this manner to betray the truth which consists only in the imitation of nature? What shall we say of that everlasting repetition of the words not required by the sense, and which only serve for the convenience of the singer and the master? What of those clamorous choruses, altogether out of character, and forced into almost every opera? What of all those *concertini* of wind instruments, so ill applied to the words

they were intended to express? What of those airs with the violin or some other instrument *obbligato*, which seem to have no other object than to display the execution of the singer and his power to rival the agility of the instrument? By such absurdities, and others of the same stamp, the music is made to destroy the poetry, while they both lose sight of what they should always keep in view—a faithful imitation of nature.

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To the Editor of "The Minim."

DEAR EDITOR,—A young friend of mine went recently to a London Music Hall to an evening performance. The next morning he was full of what he had seen and heard the night before; among the little stories he told, those of the *vocal* items on the programme interested me most, and my thoughts at once went to the "paper" read by Mr. W. H. Cummings, in December, 1896, before the Incorporated Society of Musicians at Plymouth (which was reproduced in *The Minim*) in which he said "respecting public concerts and entertainments I think we might do more than we have hitherto attempted."

As near as I can remember at the present moment my juvenile friend said the chorus of one song was as follows:—

... Give your husband lots of grub,
Let him live his life in a pub.
Work for him and keep him,
And he'll love you all his life!

If we *must* have funny songs why cannot we keep within bounds and seek them amongst the collections of Mr. George Grossmith, the late Mr. Corney Grain, and so on. Such songs are really mirth-provoking but *not* rude. Cannot England, with all her education, institutes, musical

schools, colleges and the like, bring about a better state of affairs? Drunkenness is the curse of our land, and yet many *comic* songs only appear to encourage it together with idleness and other such like things. Is it not hideous—and yet it continues, lowering, as it does, the mind and general mental faculties instead of ever striving to raise and elevate the same. Apologising for having written at such length,

Very truly yours,

HAROLD S. ROBINS.

Bexley Heath, Kent,
October 14th, 1899.

To the Editor of "The Minim."

SIR,—In your "Monthly Calendar" for Oct. you are guilty of some rather serious mistakes. In the first place, Jenny Lind did not die on October 6th, 1887, she was *born* on October 6th, 1820, and died on November 2nd, 1887. Secondly, Charles Gounod died on October 18th, 1893, and not on October 15th. Thirdly, Louis Spohr did *not* die on October 16th, 1859, but on October 22nd. Pardon me for venturing to point out these errors, but they certainly ought to be corrected.

Very faithfully yours,

ALGERNON ASHTON.

[We are indebted to Mr. A. Ashton for this letter. Jenny Lind was *born* October 6th; by a slip *died* was printed. There is considerable uncertainty about the date of Gounod's death; several dates are mentioned, October 15th is believed to be correct. The date of Spohr's death is also uncertain. Sir George Grove's Dictionary of Musicians says he died October 16th, 1859, other writers give October 15th and 18th.—Ed. *Minim*.]

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Academical.

THE ROYAL ACADEMY OF MUSIC.

Lady Jenkinson's Thalberg Scholarship.—On this occasion the Scholarship is open to male pianists, who must be British-born subjects, between the ages of 14 and 21 years of age.

At the musical competition candidates play pieces of their own selection, and are advised to choose two works of different character.

The Scholarship is tenable for two years. The fund amounts to about £20 a year, which is appropriated towards the scholar's fees for instruction at the Academy.

The Literary Examination will be held at the Royal Academy of Music, on Wednesday, December 13th, 1899, at two o'clock.

The competition will take place on Friday, December 15th.

Last day for receiving entries, which should be accompanied by certificates of birth, Thursday, November 30th, 1899.

Sainton-Dolby Scholarship.—On this occasion the competition is open to contralto vocalists, who must be British-born subjects, between the ages of 17 and 20 years, and who are not and never have been students at the Royal Academy of Music.

The Scholarship is tenable for three years. The fund provides 15 guineas a year, which is appropriated towards the scholar's fees for instruction at the Academy.

The competition will take place at the Royal Academy of Music, on Friday, January 5th, 1900.

Last day for receiving entries, which should be accompanied by entrance fees and certificates of birth, December 19th, 1899.

UNIVERSITY OF DURHAM.

September, 1899. The following have satisfied the Examiners:—

Examination for Mus.D.—Harris, C.

Final Examination for Mus.B.—Baxter, F.N., Keene, F.A., Kidd, M. B., Pollitt, A.

First Examination for Mus.B.—Boyes, F. A., Cater, Gertrude E., Crawford, T. J., Hardwick, H. K., Hornsey, L., Hutchinson, J.E., Lebour, Yvonne D., Matthews, Myrtle M., Pardy, P. S. T., Slatter, C. E., Stratton, J. H., Wallis, C. S., Wood, J. B.

PHILIP ARMES, M.A., Mus.D.,

Professor of Music.

—:O:—

TRINITY COLLEGE, LONDON.

The Local Examinations in Musical Knowledge will be held at all Centres on December 16th. The last day of entry is November 16th.

—:O:—

The following are the Prize Winners of the Local Examinations in Musical Knowledge and in Instrumental and Vocal Music for the half-session ending July 31st, 1899:—*National Prize Winners, 1898-9*: Senior Honours Prize in Musical Knowledge, Ernest William Agate (age 19), London Centre; Senior Pass Prize in Musical Knowledge, Giles J. Higgins (age 15), Bristol Centre; Intermediate Honours Prize in Musical Knowledge, Margaret Briggs (age 13), Leeds; Intermediate Pass Prize in Musical Knowledge, Hilda Florence King (age 14), Bournemouth; Junior Honours Prize in Musical Knowledge, Elsie Thompson (age 13), Perth, W.A., Centre; Junior Pass Prize in Musical Knowledge, Annie Halstead (age 10), Bury Centre; Senior Prize in Pianoforte Playing, Annette A. Trenerry (age 15), Melbourne Centre. *Local Exhibitors, 1899-1900*: Local Exhibition in Pianoforte Playing, Eleanor M. Minshull (age 15), Southport Centre; Local Exhibition in Singing, Daisy Marshall (age 20), St. Mary's Convent, Wellington, N.Z.; Local Exhibition in Organ Playing, Giles J. Higgins (age 16), Bristol Centre; Local Exhibition in Violin Playing, Daisy Lewis (age 16), Bristol Centre; Glasgow Centre Local Exhibition, John Ross (age 17), Pianoforte Playing; Liverpool Centre Local Exhibition, May Shea (age 13), Pianoforte Playing; London Centre Local Exhibition, Nellie Munro (age 16), Pianoforte Playing; Manchester Centre Local Exhibition, Dora Irene Martin (age 17), Pianoforte Playing.

The Associated Board of the Royal Academy of Music and Royal College of Music.

The Associated Board is making great strides in the Colonies, and the work is extending in all quarters in the most satisfactory manner. In Australia, this year, no less than 2,500 candidates have

been entered for the various Examinations. There is no doubt the Board's Examinations there have taken on, and have supplied something which was wanted. When Mr. C. Lee Williams and Mr. Samuel Aitkin first visited Australia in 1897 there were 700 candidates. In 1898, when Mr. Davenport and Mr. Cliffe were sent out to examine, the number rose to 1,200; this year 2,500 are already entered, and a very large number of candidates may be expected in Adelaide in addition to these.

The School Examinations continue to show progress, the largest number of entries having been made at the present period; and it is fully 33 per cent. in advance of the corresponding period of last year, and four times what it was in the corresponding period for 1896.

Sir George Martin has just returned from the Cape of Good Hope, where he has had a most enjoyable time. His Examinations have taken a longer time this period than upon any previous occasion. The Cape authorities say that next year an even longer time will be required.

The first Colonial Scholarship in connection with the Associated Board's Examinations has been awarded by the University of the Cape of Good Hope to Miss Gladys E. Watts, who will come to England, and who will receive two years' free musical education at the Royal Academy of Music. The scholar for next year will be sent to the Royal College of Music.

All this shows the satisfactory nature of the Associated Board's work both at home and in the Colonies.

Notes—Musical and Otherwise.

By "OMAR."

Readers are invited to report occurrences, and to call attention to items of interest, which will be dealt with in these notes if they are considered suitable. Letters should be addressed, "Omar," care of the Editor.

—:O:—

The winter season of the Crystal Palace Concerts began Saturday, October 7th. The opening concert was notable for the introduction of a concerto in G minor, for violin and orchestra, by Godard. The work should become popular, as it is touched with that lightness and grace characteristic of this composer—alas, now unable to please us further by his fancy. The work was played by M. Johannes Wolff. Mr. August Manns has not only done much for the Crystal Palace Concerts, but he is always willing to entertain new works of merit and to give unknown talent a hearing. Would there were more like him.

On this date also Miss Clara Butt gave her farewell concert before starting for the United States. We hope she will be satisfied with her reception there, but the Americans are very critical where foreign talent is concerned. That she has a magnificent voice will of course be admitted wherever she may go, but on the score of musical interpretation we fear that in some quarters she will receive plain criticism. It is one thing to possess a Strad violin—it is another to play on it. Madame Blanche Marchesi received a severe handling at the hands of some of the American papers, but this on the opposite account—the critics admired the singing, but not the voice.

—:O:—

Madame Lilli Lehmann has been giving her advice to those who wish to be successful in an operatic career. She has amongst other things said the following to a representative of *Woman's Life*:—"I most strongly disapprove of girls who are studying going into the chorus and making their first appearance in that way to get used to the stage; for, in addition to their proper studies, they have to attend rehearsals all the morning and are liable to strain their voices by singing at them, and at the performance in the evening. Young girls need more repose than such a life is capable of giving. Begin in small parts is my advice, and do not begin too early. A girl may commence her serious work at eighteen, but she will need five or six years' good study afterwards. Five-and-twenty is by no means too late for a woman to begin singing parts of moderate importance, and from thirty to thirty-two is time enough for dramatic parts. Nor am I an advocate for excessive practice; an hour's intelligent work in the morning and another hour in the afternoon are sufficient for all practical needs." There is a lot of sound sense here, but I don't agree with her as to chorus singing. There is no necessity to strain the voice in the chorus, and if artists are poor and wish to study, this is the only way of earning a living, and is far more commendable than the usual practice of inflicting an untrained voice on the public by accepting small engagements.

—:O:—

The differences between Felix Mottl and his wife on the one side and Madame Cosima Wagner on the other led to his refusal to go to Bayreuth this summer. Sickness was given as the cause, although some persons preferred to believe that was a pretext to cover more serious obstacles. Rumours of a rival Wagner Theatre, to be under the control of Felix Mottl, were looked upon as the first signs of his rebellion against Bayreuth and its traditions.

It was said that the Theatre would be built on Lake Constance, and that it would be ready for performances by next summer. Felix Mottl denied the story, which proved to be not without foundation. But the extent of it was an application to the Carlsruhe intendant by an impresario who wanted to give Wagner performances on the shore of Lake Constance, if he would secure the services of the singers from the theatre there under Herr Mottl's direction. The application was refused on the ground that the intendant had neither the right nor the desire to shorten the vacation of the company. Herr Mottl has again explained publicly that nothing but sickness prevented his co-operation in the Bayreuth performances this summer.

—O—

Marie Brema is lost to Bayreuth, and many other fine artists are no longer to be found there. It is certain that Frau Wagner takes a great interest in her late husband, but it is the sort of useful interest that a Methodist parson would exert on an original artistic son, if such a person could beget anything so interesting. Wagner was a man who would change his opinion as often as his intelligence told him he should do so. Madame Wagner is conservative and traditional. Poor Wagner.

The Musicians' Newspaper.

MUSICAL NEWS

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About Artists.

Mr. F. H. Cowen was elected Conductor of the Philharmonic Society, London, on October 14th.

—:O:—

Sir Frederick Bridge has commenced the Michaelmas Term of Gresham Lectures in Music.

—:O:—

Mons. A. Cavaille-Coll, the eminent French organ builder, died on October 13th, aged 88. The organs in the Town Halls of Manchester and Sheffield are his work.

—:O:—

Professor Villers Stanford is to be Conductor of the next Leed's Musical Festival in the place of Sir Arthur Sullivan.

—:O:—

Sir George Grove is lying dangerously ill. Sir George is in his 80th year.

—:O:—

The Rev. Canon Troutbeck, Precentor of Westminster Abbey, died on October 11th, after a severe illness. Dr. Troutbeck was in his 67th year. "The Redemption," Gounod, was one of his translations.

—:O:—

Mr. Alberto Randegger was conductor-in-chief at the late Norwich Festival.

—:O:—

Miss Southgate, the pianist, refused to play at a recent concert at Steinway Hall because she was down to open the concert and to play the last piece on the programme.

—:O:—

Mr. Jules Rivière will celebrate his 80th birthday at the Queen's Hall, the 2nd inst., when the veteran musician will conduct.

—:O:—

Madame Albani, accompanied by Miss Ada Crossley, Mr. Ben Davies, M. Johannes Wolff, and Mr. F. A. Sewell had the honour of being commanded by her Majesty the Queen to sing at Balmoral Castle on Friday evening, October 20th.

—:O:—

Madame Albani is having a hearty welcome at the favoured towns she is visiting with her talented concert party. The tour consists of twenty-one concerts only.

—:O:—

Mr. Fritz Delius, whose orchestral concert in May excited so much discussion, has just finished the composition of a pianoforte concerto. His opera "Koanga," is now in rehearsal at the Breslau Opera house.

—:O:—

The invitation card for the dinner of the Musicians' Company, London, held at the end of last month, was a facsimile, reprinted from an invitation of 100 years ago.

Sir George Martin has had a peculiar experience in South Africa. He was detained at Pretoria as a spy. He had been sent out to South Africa as Examiner for the Associated Board, and the Boers may perhaps be excused for not being able quite to understand how such a business could have brought to Pretoria a gentleman who gained fame as an organist and choir trainer. Eventually, he proved that he was only an Uitlander, and was released with apologies.

—:O:—

The Members of St. Mary Redcliffe Church choir, Bristol, have recently presented to their conductor, Mr. J. W. Lawson, a handsomely framed address in token of their esteem. The address is as follows:—"We, the undersigned members of the choir of S. Mary's Church, Redcliffe, Bristol, desire to congratulate you upon the completion of 37 years' service as organist of this church, and we beg to ask your acceptance of this address as a slight token towards you for your unvarying kindness to us all. We trust you may long be spared to continue your work amongst us." (Signed by all the members.)

—:O:—

Signor Foli, the well-known basso, died October 20th at Southport. The deceased singer, whose real name was Allan James Foley, was born in Ireland, but passed much of his early life in America. His début as an operatic artist was made at Naples in 1862, and he subsequently appeared at Turin, Modena, and Milan. In 1865 Signor Foli was first heard at Her Majesty's Theatre, London, in the part of St. Bris in "Les Huguenots," and he afterwards filled many other rôles in the lyric repertory. It was on the concert platform, however, that the late vocalist was best known to the music-loving public. In Oratorio he was long associated with other famous singers of his time, while his fine voice and broad, genial style, made him a prime favourite at the "Ballads" and other concerts of popular music. Signor Foli was buried at Southport on Tuesday, October 24th.

—:O:—

Mr. Watkin Mills sails for America, from Southampton, this day (November 1st), and will return in time to appear in St. Paul at the Royal Albert Hall, January 25th, 1900.

ACCENT.—When the accent on a word commencing with the aspirate falls on other than the first syllable "an" is used; thus we say "a" history, but "an" historian or "an" hotel.

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—:O:—

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if intended for the next issue of *The Minim*.

—:O:—

Real music is to the soul, what the telescope
is to the astronomer.

Odd Crotchets.

**A little nonsense now and then
Is relished by the wisest men.**

"As I understand it, an X-ray will go straight through a man's head. There is nothing else quite so penetrating, is there?"

"Oh, I don't know. Did you ever hear my daughter sing?"

—:O:—

She had a voice like a siren, and when she sang—

"Mid play sure, sand pal aces, though heam
a Rome

Be it averse, oh wum bull there snow play
sly comb,"

and so on to the conclusion, there wasn't a dry eye in the room.

—:O:—

PUTTING YOUR FOOTE IN IT.—Foote was rattling away one evening in a green room, when a nobleman, who seemed highly entertained, cried out, "Well, Foote, you see I swallow all the good things." "Do you, my lord duke?" said the other; "then I congratulate you on your digestion, for I believe you never threw up one of them in your life."

—:O:—

"How's this? You're already advertising again a dog lost. That's the third dog you've lost in a month!"

"Oh, it's just my luck!" Since my daughter has been taking singing lessons, I can't keep an animal in the place!"

—:O:—

A GOOD MIXTURE.—An eminent painter was once asked what he mixed his colours with in order to produce so extraordinary an effect. "I mix them with brains, sir," was his answer.

—:O:—

A TURKISH SYMPHONY.—Haydn, when in London, not a little piqued at the insensibility of some of his auditors who, during the execution of his finest symphonies, were sometimes observed napping, resolved to hint his displeasure through the medium of music itself. For this purpose he composed a piece under the title of "A Turkish Symphony," which, beginning in a soft, lulling style, soon set a portion of the company nodding, when a simultaneous burst of the cymbals, double drums, trumpets, and tambours awoke them, which object was no sooner effected than, sinking again into a tender murmur, the orchestra renewed its fortissimo, and again aroused them. These alternations of soothing softness and startling crashes

were repeated till the alarmed sleepers, finding they could not close their eyes in security, determined to remain awake and listen to the music which they had affected to come to hear.

—:O:—

Oliver Wendell Holmes once satirized a fashionable young woman's piano-playing in the following characteristic manner:—"It was a young woman with as many white flounces around her as the planet Saturn has rings that did it. She gave the music-stool a whirl or two, and fluffed down on it like a twirl of soapsuds in a hand-basin. Then she pushed up her cuffs as if she were going to fight for the champion belt. Then she worked her wrists and hands, to limber them, I suppose, and spread out her fingers till they looked as though they would pretty much cover the keyboard from the growling end to the little squeaky one. Then those two hands of hers made a jump at the keys as if they were a couple of tigers coming down upon a flock of black and white sheep, and the piano gave a great howl, as if its tail had been trod on. Dead stop—so still you could hear your hair growing. Then another howl, as if the piano had got two tails and you had trod on both of 'em at once; and then a grand clatter and scramble, and strings of jumps up and down, back and forward, one hand over the other like a stampede of rats and mice more than like anything I call music."

—:O:—

THE AMATEUR POET.—"I am quite willing to contribute to the—er—amusement of the evening," interposed the amateur poet, who was bursting to read his latest, and couldn't get anybody to take the hints he threw out.

There was a sound like a groan from a corner of the room, and a guest went out. The others prepared for the worst, except one elderly man, who pulled down his waistcoat with an unnecessary show of determination.

"The title of this little effort," the poet went on, drawing a roll from an unsuspected pocket, is 'The Raindrops on the Roof.'"

"Well, of course it does!" exclaimed the elderly man; "where would you expect it to drop? When the rain drops on any well-regulated house, it naturally chooses the roof. Perhaps you expect people to take the roof off when it rains? Or you think that we imagine that it drops on the foundation, or in the umbrella-stand? Everybody else knows that rain drops on the roof, young man, and they don't want you to write a poem to tell 'em. If you can write one that will explain why it always rains when a man goes out in a new hat and without an umbrella, we're open to hear it."

The poet did not contribute any further to the amusement of the evening.

Madame Albani's Concert Tour.

The first of Twenty-one Concerts (under the direction of Mr. N. Vert) took place at Southport, on October 16th, under the most brilliant circumstances. The Cambridge Hall was crowded to its utmost extent. For this Concert Signor Foli had been engaged, and his absence through illness caused disappointment to his numerous admirers. The 7s. 6d. seats were filled, and the other parts of the room packed.

Sir George Pilkington, M.P., and Lady Pilkington were present at the Concert. Sir George left Southport the next day to resume his Parliamentary duties during the special sittings of the House of Commons necessitated by the war.

Madame Albani was, of course, the star of the evening, and she was undoubtedly pleased with the warmth of her reception. She was as impulsive and effusive in her manner as ever, while her vocalism had lost none of its old charm. Each item for which she was responsible was given with that grace, sweetness, and artistic finish for which she is famed: she delights in trills, and employed them with great effect in two or three of her songs, which comprised "Io t' Amerò" (Mozart), "L'été" (Chaminade), and "Winds in the trees" (Goring Thomas), and as encores, "Ave Maria" and "Home, sweet home," the latter being given with exquisite feeling. Mdme. Albani also joined Mr. Ben Davies in the duet, "How sweet the moonlight" (Sullivan), and Miss Ada Crossley in the duet with which the Concert concluded, both items being given with great success.

Miss Ada Crossley, the famous Australian contralto, fully justified her reputation. She has a voice the quality and range of which are not often met, and she used it with great judgment and taste. Her first song was "Per la gloria" (Buononcini); her second was "On a summer morning," which met with a hearty encore, the response being "Though the rain is on the river." Mr. Ben Davies, the tenor of the party, is so well known that comment is almost superfluous. His voice was as mellow as ever, and his selections were admirably suited to its compass and quality. He sang first, "Lend me your aid" (Gounod), and then "Pilgrims of the night" (Liddle), the encore to the latter being the familiar "When other lips." Besides this he joined in a duet with Madame Albani.

The instrumental part of the Concert was sustained mainly by Mons. Johannes Wolff, violinist to Her Majesty the Queen, and Mons. Hy. Bramsen, solo 'cello player to the Royal Court of Denmark. Mons. Wolff is no stranger to Southport, and his playing was marked by brilliancy of execution and no less so by delicacy of touch. Both his

solos met with enthusiastic encores, viz., "Polanaise" (Weiniawski), and "Andante" (Sgambati), and "Mazurka," his response in each case being a dainty selection on muted strings. Equally praiseworthy were the efforts of Mons. Bramsen, his playing being almost a revelation as to the possibilities of the 'cello. His opening selections were: "Nocturne" (Chopin-Bramsen) and "Danse des Elfes" (Popper), and in the second part he contributed an extra item by way of making up to some extent for the absence of Signor Foli. Mr. F. A. Sewell was a most judicious accompanist, and he likewise joined Mons. Wolff and Mons. Bramsen in a trio, and, as conductor of the party, played the accompaniments in a manner which added not a little to the success of the songs.

The *Southport Guardian* says, in its Local Jottings:—"The Queen of Song was as great a favourite as ever, and came tripping and smiling on the platform, as she always does. I do not think it would seem like Albani if there were no trip. What a wonderful voice she has, and such control over it. Every one of her songs was magnificently sung, calling forth many plaudits and recalls. She was very gracious, and gave us two extra songs. Into her "Home, sweet home," she put a truly religious feeling, and it touched many hearts at a time when thousands of our soldiers are leaving our shores for the war. Two of her songs were rendered especially beautiful by the violin obligatos so delicately played by Mons. Johannes Wolff. You have heard of him so often there is no need for me to add my little tribute of praise; but I will say that I think he is now the finest violinist I have heard. He fairly hugged his fiddle, and seemed to talk to it in his playing, so that he made it speak, talking in a soft, gentle, delicate way, then bursting out into a wild strain. To what shall I liken one of his selections? To me it sounded like the song of the nightingale, as you hear her when summer declines,—a sweet, sad song poured forth to the still night air. The performance seemed to resemble that in my ears.

"But I am forgetting, in my raptures over the violinist, the other lady artiste, though only for the time being. I shall always remember Miss Ada Crossley, our Colonial contralto. I heard her, for the first time, on Monday. She charmed everyone, I think, with her unassuming, graceful manner, as well as by her singing, just so much stateliness about her that gave her a charm of her own. She has a beautiful voice, and such a good range. In her lower register I thought she was exceptionally sweet. Our usually cold Southport audience were very warm in their appreciation of her. Mr. Ben Davies' smiling countenance made us all follow his example. He does look such a happy, jolly fellow. He sang, as he always does, as if it were a pleasure

to him to please others. His voice blended perfectly with Albani's in the duet from Sullivan's "Kenilworth." He sang magnificently Gounod's "Lend me your aid." I felt I would be content if he did not sing again after that was over.

"I will just tell you what the ladies wore, as they were in quite the latest style. Madame Albani's gown was in a delicate shade of pink, in satin, fashioned after a Princesse robe, the front cut away *en panier*, terminating in a long train; the front of the skirt was carried out in lace of a soft creamy nature over pink satin. The *décolletage*, trimmed with chiffon, flashed with diamonds. A tiara of diamonds with an aigrette composed the headdress, and a cluster of pink roses reposed at the left side of the bodice. Miss Ada Crossley's gown was very striking, made *en Princesse*. The robe itself was of the palest primrose, bordered with silver ivy-leaves. This fell away over a many-frilled white skirt and train. Pale yellow chiffon was brought round the top of the bodice finished with on pink rose and foliage. She wore a necklace and rope of pearls."

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MANCHESTER.—On October 18th the Albani Party gave a Concert with the greatest success.

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BALMORAL.—A command was received by Madame Albani to appear at Balmoral, on Friday, October 20th, with her Concert party. The artists were Madame Albani, Miss Ada Crossley, Mr. Ben Davies, Mons. Johannes Wolff, and Mr. F. A. Sewell. The programme consisted of nine numbers, and included violin solos exquisitely played by Mons. Wolff. Madame Albani sang the duet "D'un cœur qui t'aime" (Gounod) with Miss Ada Crossley, and the duet, "How sweet the moonlight" (Sullivan), with Mr. Ben Davies. Each artist also contributed songs. The programme was beautifully printed on Art paper, and the Royal Arms figured at its head. It is needless to say more than that the Concert gave great pleasure to Her Majesty the Queen and the Royal Family and other favoured guests.

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Following Balmoral, Madame Albani appeared at Aberdeen, Greenock, and Edinburgh, and at each town a grand success was achieved, the enthusiasm being equal to that of former occasions of the great Prima Donna's appearance.

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In Ireland, during the first week in November, Dublin and Belfast will be visited. Madame Albani and her party will appear at Newcastle-on-Tyne on November 7th; Liverpool, 11th; Cheltenham, 14th, at the Musical Society's Concert, when a new Choral work, "Evening," by Dr. F. Iliffe, will be produced. Miss Ada Crossley will sing the Con-

tralto solo in this work. Portsmouth and Oxford will be visited the same week; and the tour will close at Torquay on December 9th.

London and Provincial Notes.

LONDON.—Two recitals of Violin and Piano-forte Sonatas are announced by Mme. Henriette Schmidt and Miss Edith Meadows, under Mr. Norman Concorde's management, at St. James's Hall, on Mondays, October 30th, and November 6th, at three o'clock. Mr. Hugo Heinz, who is also giving an evening with Herr Schönberger at the Curtius Club Concerts this season, will be the vocalist at the first Concert and Mr. Walter Ford at the second.

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The programmes which will be given by Basil Gauntlett in conjunction with Signor Ducci at his Historical Recitals, at Steinway Hall, on November 27th and December 4th, will be unique for a musician of his age (14), and show that this young artist is deserving of the encouragement which has been given him by the critics and musical public. The Concerts are under the management of Mr. Norman-Concorde.

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Mme. Jutta Bell-Ranske, who gave such a successful lecture last season under the Concorde management, announces a Lecture Recital, at St. George's Hall, on November 28th, at 8.30. Illustrations will be given by Tullik Bell-Ranske and May Warren, the two child pupils of Mme. Ranske, and by Miss Osborne Rayner. Comments and discussion are again invited. If this invitation is taken advantage of as it was on the first occasion, the lecture should be of interest to singers, and, let us hope, productive of useful information.

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The Burnand Orchestral Company will give three Recitals under the Concorde management in November of a novel nature. An orchestra of about twelve with organ will take the place of the piano for accompanying the songs. The songs by Schubert, Mozart, Weber, etc., arranged by Motil for an orchestra of about this size will not, as originally announced, be given, but more modern songs will be performed, and efforts will be made to obtain the orchestration of the composers wherever possible. The vocalists are Mme. Edith Grey-Burnand (mezzo-soprano) and Mr. Sydney Barraclough (baritone); and Mme. Hanka Schjelderup has been specially engaged as solo pianist. Mr. Sigmund Beel will be the violinist at the first and second Concerts, and Mr. John Dunn at the third; and M. Jacques Renard will be the solo 'cellist.

The Fransella Select Orchestra has been engaged by Mme. Edith Grey-Burnand for her three Concerts at St. James's and Queen's Hall, in November. The Concerts are announced as being given by the Burnand Orchestral Concert Company. This same Orchestra was engaged by Signor Clerici for the production of his opera *Lorraine*, at St. George's Hall, on October 31st.

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CHELTENHAM.—Several attractive and successful Concerts have taken place during the past month. On October 11th the Meister Glee Singers, assisted by Madame Bertha Moore, Madame Dews, Mons. Hollman (violoncello), and Mr. Edgar Hurland, gave a good miscellaneous selection. The programme was of the usual popular style, and more than satisfied the audience. On October 18th Senor Sarasate and Dr. Otto Neitzel gave a Violin and Piano Recital to a large audience. These talented artists rendered a choice programme in the most masterly manner. The Third Sonata for Violin and Piano (Bach) and the First Sonata (Op. 25) for the same instruments, by Saint-Saëns, were delightfully rendered and thoroughly appreciated. The solos given afterwards displayed the fine qualities of both artists. Senor Sarasate gave a new composition of his own, "*Miramar*," with excellent effect.

The Opera House has had a good run with "*The Little Minister*," "*Falka*," and other popular pieces.

Other Concerts are about to take place as we go to press.

The Festival Society's Concert, on the 14th inst., promises to be a brilliant gathering. Madame Albani, Miss Ada Crossley, Mr. Ben Davies, Mons. Johannes Wolff, and Mr. Frederick Dawson will be the principals. The choral selections will include Dr. F. Iliffe's new Pastoral Idyll, "*Evening*," which will be given under the composer's bâton for the first time. Mr. J. A. Matthews will be conductor as usual, and has introduced two of Tschai-kowsky's compositions, "*Elgie in G*" and the "*Serenade Valse*" (Op. 48), which will be given for the first time in Cheltenham.

On the 17th instant the Princess Henry of Battenberg will visit the Ladies' College, and will unveil the bust of Her Majesty, executed by Countess Feodora Gleichen, which Miss Eales and the past and present pupils of her establishment at Lansdown Villa are presenting to the College. There is to be a grand display on the occasion. The Princess will visit the Earl and Countess Bathurst at Cirencester after the ceremony.

Cheltenham is mourning for the loss of some of its gallant sons who have suffered in the South African campaign during the recent brilliant victories.

BLACKBURN.—The following interesting programme was given by Mr. Wolstenholme at his sixth Organ Recital, on October 19th:—Sonata, No. 2 (Mendelssohn), Grave—Adagio, Allegro maestoso e vivace, Fuga; Adagio Cantabile in D (Hopkins), Allegretto in B minor (Guilmant), Marche Militaire (Gounod), Grand Chœur in G minor (Wolstenholme)—written for Mr. Frederic Archer's 300th Organ Recital at the Carnegie Institute, Pittsburgh, U.S.A., given on October 23rd, 1899; Entr'acte Scherzo from "*Rosamunde*" (Schubert), Finale in D (Lemmens).

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HANLEY.—The North Staffordshire Musical Festival, in the Victoria Hall, on October 25th and 26th, attracted large and brilliant audiences. The programme included Schumann's "*Paradise and the Peri*" and Tchaikowsky's now celebrated "*Symphonie Pathétique*." The principal vocalists engaged for Schumann's cantata were Miss Ella Russell, Miss Helen Jaxon, Miss Alice Lakin, Mr. Herbert Grover, and Mr. Andrew Black, while there was also a carefully-trained chorus, numbering nearly 300 singers, who responded admirably to the bâton of Dr. Heap. These artists, supported by an orchestra of 65 instrumentalists, rendered Schumann's music very praiseworthy. Miss Ella Russell and Miss Lakin especially acquitted themselves admirably, and were loudly applauded. The chorus was evenly balanced, and sang with a delicacy which did them the highest credit. The rendering of the Tschai-kowsky symphony was generally acknowledged to be excellent, as was also Webbe's glee, "*When winds breathe soft*."

On Thursday morning there was a capital performance of "*The Eroica*" symphony, and after some miscellaneous items, including Dr. Heap's concert piece for chorus and orchestra, entitled "*The Voice of the Spring*," came Mr. Coleridge Taylor's "*Hiawatha's Wedding Feast*," prefaced by the new overture already heard at Norwich, and his "*Death of Minnehaha*," specially written for this festival. The performance of the "*Wedding Feast*," conducted by the composer, was thoroughly successful, the one solo, "*On away, awake beloved*," being taken by Mr. Chas. Saunders, in the absence of Mr. H. Grover. Other solos were taken by Miss Helen Jaxon (soprano) and Mr. Andrew Black (baritone), and, thanks to the well-drilled choir, whose fine singing on both days of the festival has been a marked feature, a success emphatic and complete was gained. At the close the composer was vigorously applauded. The festival closed with a performance of "*The Messiah*."

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1900.

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